

series jackets

*For the books of author
Orhan Pamuk*

Dilek Polat

MABD - Autumn 2013
University of Reading

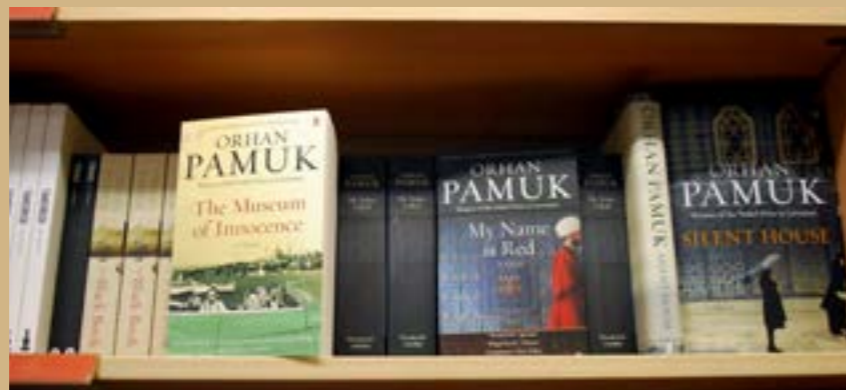
Tutor: Frazer Muggeridge



Discovery



UK editions by Faber&Faber



From the bookselves

“Orhan Pamuk is a well-known, nobel prize winner Turkish author. His books are published by Faber&Faber in the UK.”

series jackets

Observations

When we had the project brief, I knew that I want to design a cover series for fiction. First I looked at some existing book series for getting an idea about it. Then I did some research about creating book series in general. In the UK, there are lots of book series in fiction and also in other subjects, and they generally have successful designs. Thus, I did not want to design a book series already has a good design. I decided to look at some books of Turkish authors in English, and I realised that they are generally not in a book series form. Finally, I chose the books of Orhan Pamuk to create my own book series.

Orhan Pamuk is a well-known, Nobel Prize winner Turkish author. His books are published by Faber&Faber in the UK. Although they seem like a series, there is no consistency in the typography and visuals. That's why I wanted to create a new series for the UK readers.

If I should say something about the existing book covers of him, the design is not bad; I only wanted to create a brand-new approach. Because of being a foreign author, they highlighted the name of the author for the recognition like a brand. But, I wanted to change this approach in my series and make the book titles more dominant. The images used in the covers are not so effective and it is open to question whether they represent the content right. I drew this conclusion because of my knowledge as one of Pamuk's readers. Only one book exception, I read the whole books of Pamuk and as a native reader, I thought that I can make a right interpretation of his stories and adapt this to the covers. The images also seemed to me a little bit cliché and have similar visual approaches like having Istanbul skyline, mosques, Turkish tile etc. I wanted to change this.

Audience

The existing book series of Pamuk's books is aimed for general adult fiction readers in the UK. Hence, it is designed as a standard paperback series. Maybe because of the concerns that people do not want to spend lots of money to a book that s/he does not know the author, especially if the author is a foreigner. So I think, the positioning of the target audience in the UK is aimed to provide an introduction basis for the author. Based on this approach, I also wanted to carry this to a second level and make a more special series for the both people who are not familiar with the author and also his regular readers who may want to collect the whole series. Besides the intention for a more special series, I did not want to create a series that is very expensive. Because, based on my target audience positioning, everybody, who wants to read these books, could afford to buy and collect the series.

Analysis of existing market and different editions

Before starting to create an approach, I looked at the different editions of Pamuk's books from different countries first. I have seen the similar approach with the UK editions about the selection and the use of images. I also made a comparison with the original Turkish editions to see how different they are and what are the distinctive features of the covers. Except the illustrative cover of the book 'My Name Is Red' (because the story is related to the miniature painting), the main approach is using the photography.



A selection of covers from the USA and Turkey

Transformation



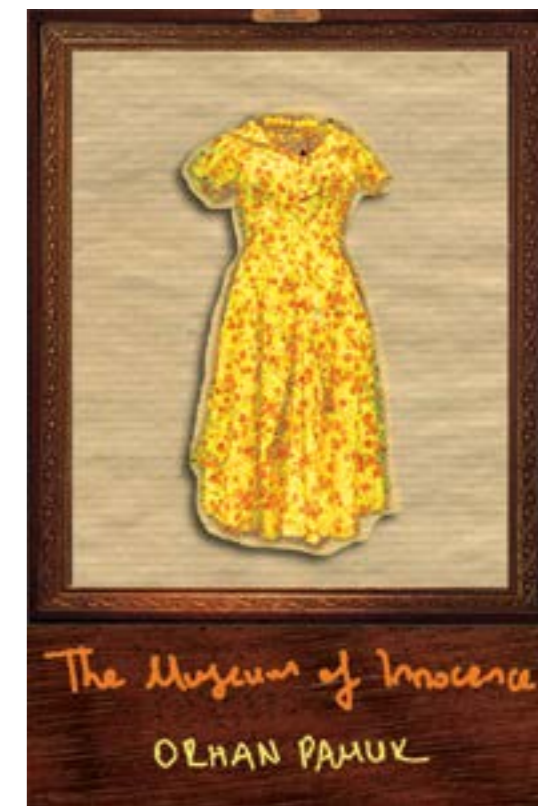
Pictures from 'The Museum of Innocence'

“Although this museum is only about one specific novel of him, it also reflects the national history in a daily context as same as in Pamuk’s books in general.”

Initial Approaches

series jackets

After many book cover examinations, I tried to find a concept that can be applied to all the book covers in the series. Finding a concept is like creating a unique signature and that is why it is very hard to create. So, I deepened my research about both the author and the books. I looked at the every visual that are related with the author. After a long seeking, I decided to look at the pictures from the museum called 'The Museum of Innocence' which the author founded and created in Istanbul based on his same titled novel. I visited this museum before, so I had some ideas about it. I thought that maybe I can take the same presentation concept in the museum and apply to my design, because although this museum is only about one specific novel of him, it also reflects the national history in a daily context as it as in Pamuk's books in general. So, I took his two books and create my initial design approaches based on this idea. In the first studio critic, my tutor found my initial approach as an incomplete attempt, has a strict, unaired layout and an easy Photoshop work. He also has some concerns about the right visual representation of the books as a series. I also thought that this imitative approach could mislead the reader about the books and make them think a connection between the museums.



My initial designs

Final Approaches

With the help of first critics, I came up with the new ideas and sketches. I developed three different approaches. One of them is a visual and typography balanced cover as you can see in the first visuals below. It did not seem to me a distinctive cover differentiates from the others. So, I thought to create another approach, which is more typographic, by only using the title of the books. Eventually, I understood the difficulty of creating a consistence within the covers with the limitation of making a relation between typography and objects, so I abandoned this approach.

As a last approach, I finally decided to create illustrative covers rather than typographic ones. In fact, I knew that the author was an artist before becoming an author and always interested in art.



His readers know how his novels are full with imagery, but in one of his interviews, he also said that with an artist background, he likes the interaction between imagery and literature and generally tries to build his novels with in his direction. In accordance with the content, I decided to pick up some symbolic figures related to the text and design only patterned covers. But after the critics with my tutor, although he likes the monumental appearance of my composition, he thought that there would be no point if these covers do not have any humor or a tricky image to convince audience to buy the series. So, besides the symbolic monumental figures on the cover, I put a different visual element in the middle of them, which also have a relationship with the rest patterned part as well, to make a contrast and show the different relations and highlight the representative visual figures as a summary in the story.



Process / Methodology

In this phase, after making the decision about the concept, I started to make some illustrations based on the elements from the novels. I paid attention about choosing the images which should create a pattern when more than one of them are put side by side as it can be seen the below. Thus, I made several illustrations but did not use all of them. For instance, some of them like the feather below did not fit properly to the cover and I gave up to use.



I chose to use watercolour as a technique in my illustrations. I used the watercolour pencils to handle with the small areas and the appropriate textured paper for getting the best result for watercolour. After finishing the illustrations, I scanned them and made some colour adjustments to catch the most concrete appearance as the original ones.



Final Design

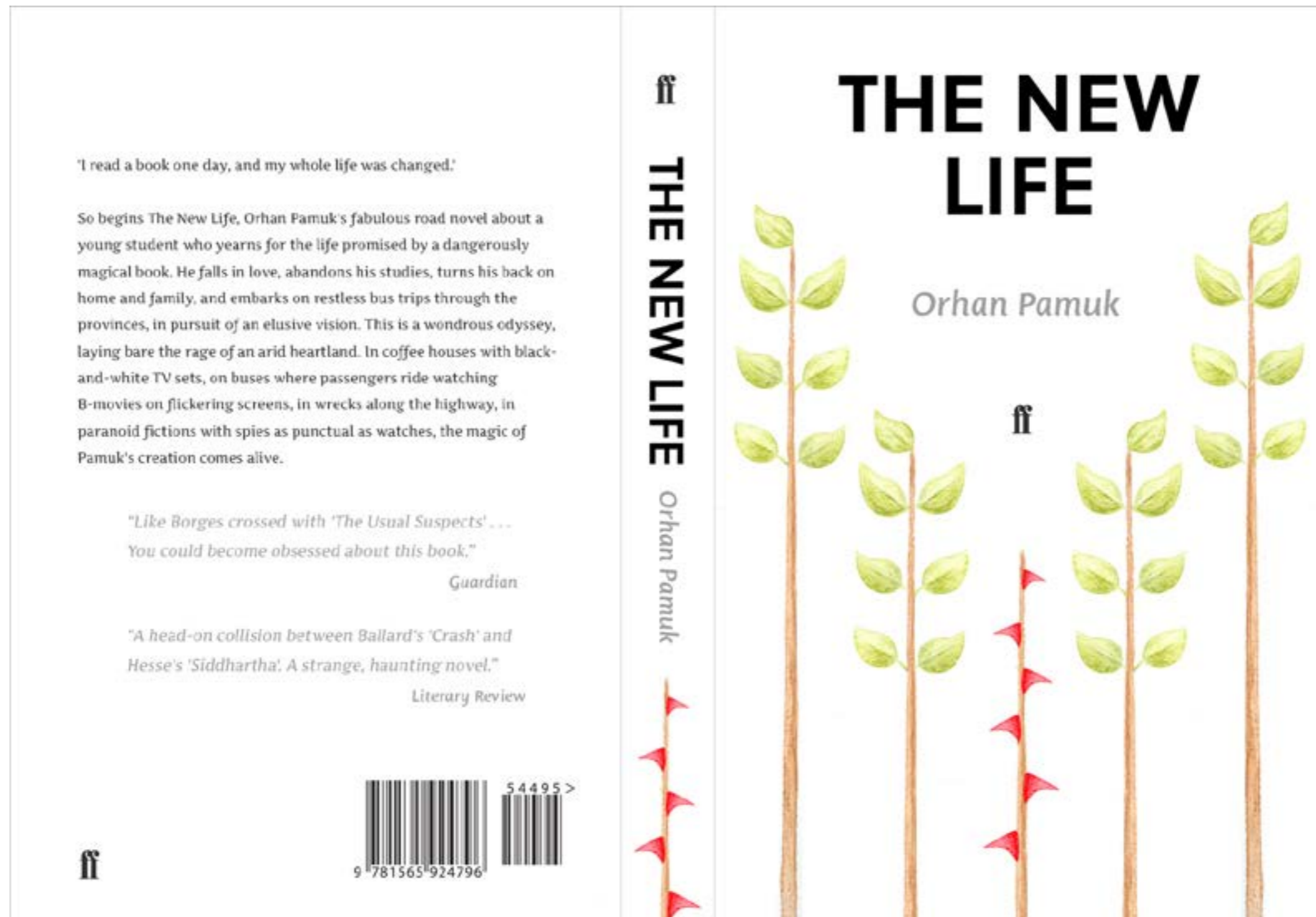
In this cover, I used the visual elements like minarets of mosques which are a symbolic silhouette of Istanbul, and a pencil which indicates that it is an autobiographic book about both the author and the city 'Istanbul'.



Final Design

The author has influenced with the Dante's 'New Life' and named his novel after that. In the novel, the main character chased a mysterious book and made so many bus trips in the country and time-to-time he comes face to face with traffic accidents.

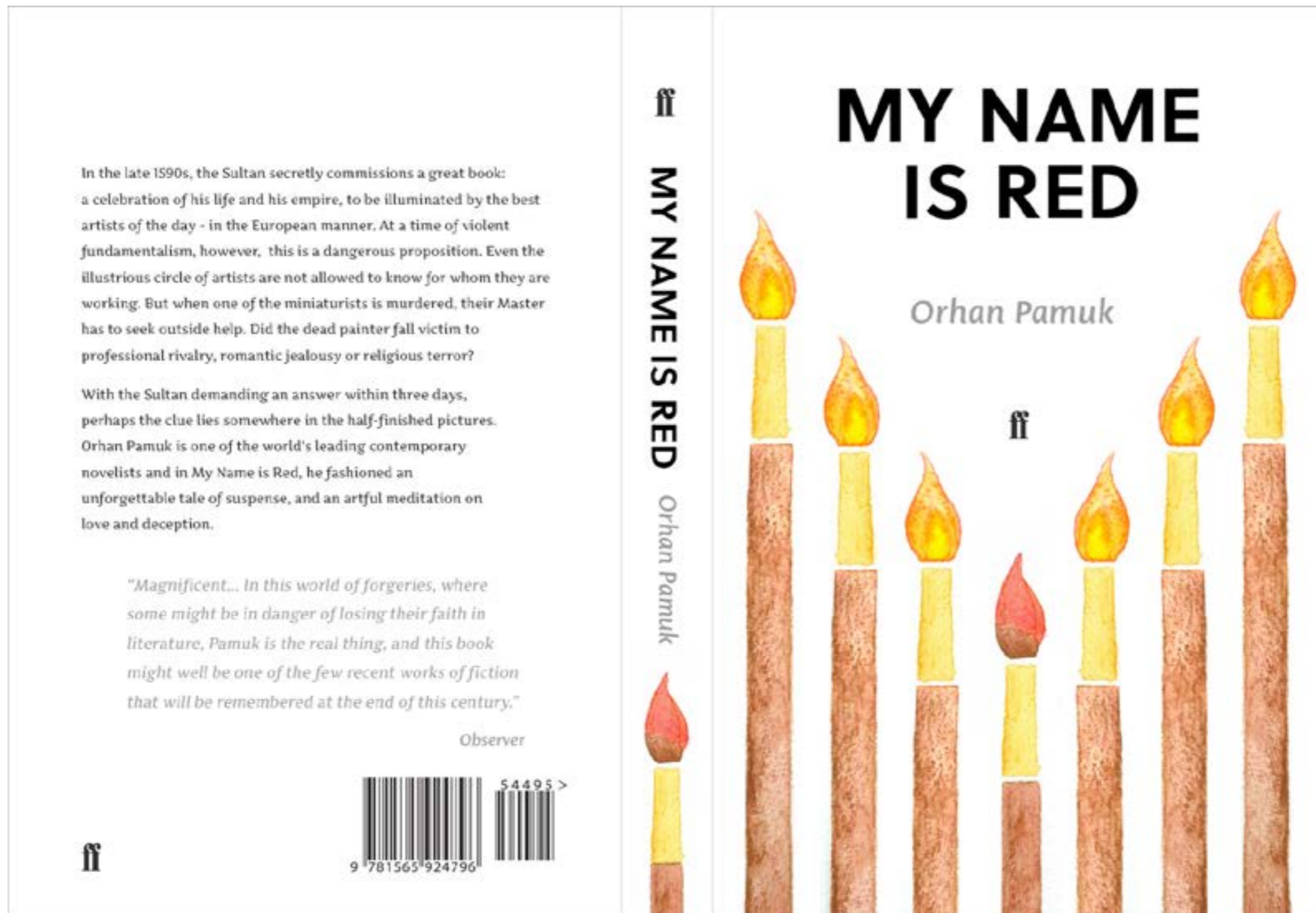
So, there are so much allegory about life and death in the book. As a consequence of that, for creating a contrast, I decided to use the image of sapling as the representation of new life and thorn reminds of death.



Final Design

The novel concerns about the miniaturists in the Ottoman Empire of 1591 in Istanbul. The story began with the a murder of one of the miniaturists and throughout the book, they tried to enlighten the murderer among these artist by tracing the their style in the anonymous art pieces.

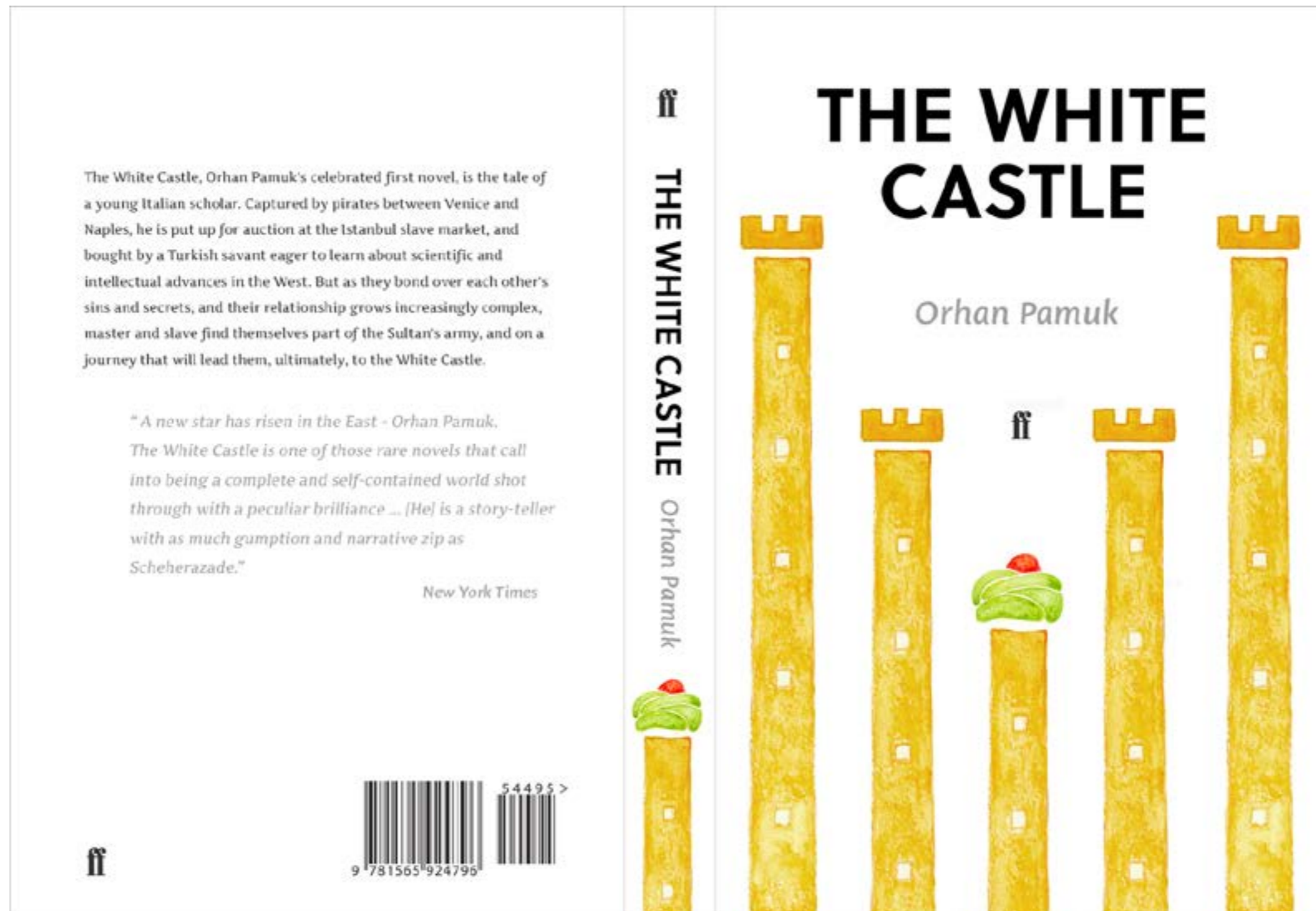
Based on this story, I wanted to use brush as an indicator of the story, but made a transformation and turned into a candle which is also a demonstration of old days and the only light source of artist in those years. I only put one regular brush has red ink on it in the middle to make a connection with the murder and murderer.



Final Design

The story is about a Venetian slave who is sold in the slave market of Istanbul to a Hodja (master) and their companionship and life together with full of discussions about science and the world. Hodja wonders why he and his slave are the persons they are and whether given knowledge of each other's most intimate secrets, they could actually exchange identities.

Based on this story, I wanted to show the exchange of identities of Venetian slave and Hodja by replacing the turban, one of the clothes of masters and scholars in the Ottoman Empire in general. actually exchange identities.



Production and Specifications

Typography

In the first place, I tried to use more rounded and friendly sans serif typefaces for the book titles, but it did not end well when we consider the visuals on the cover are organic and more artistic.



Therefore, I decided to use a more neutral sans serif typeface. After testing so many typefaces, I liked the well-balanced spaces and geometric style of 'Soleil' typeface most and used it finally. For the author's name, I used a more organic, semi-serif typeface called 'Mantika Informal' to make a contrast with the titles. I also used the typeface called 'Artifica' for the book explanations in the front cover in two different styles, the regular version for the explanation and the italic one for the critics about the book.



Soleil Bold 54 pt

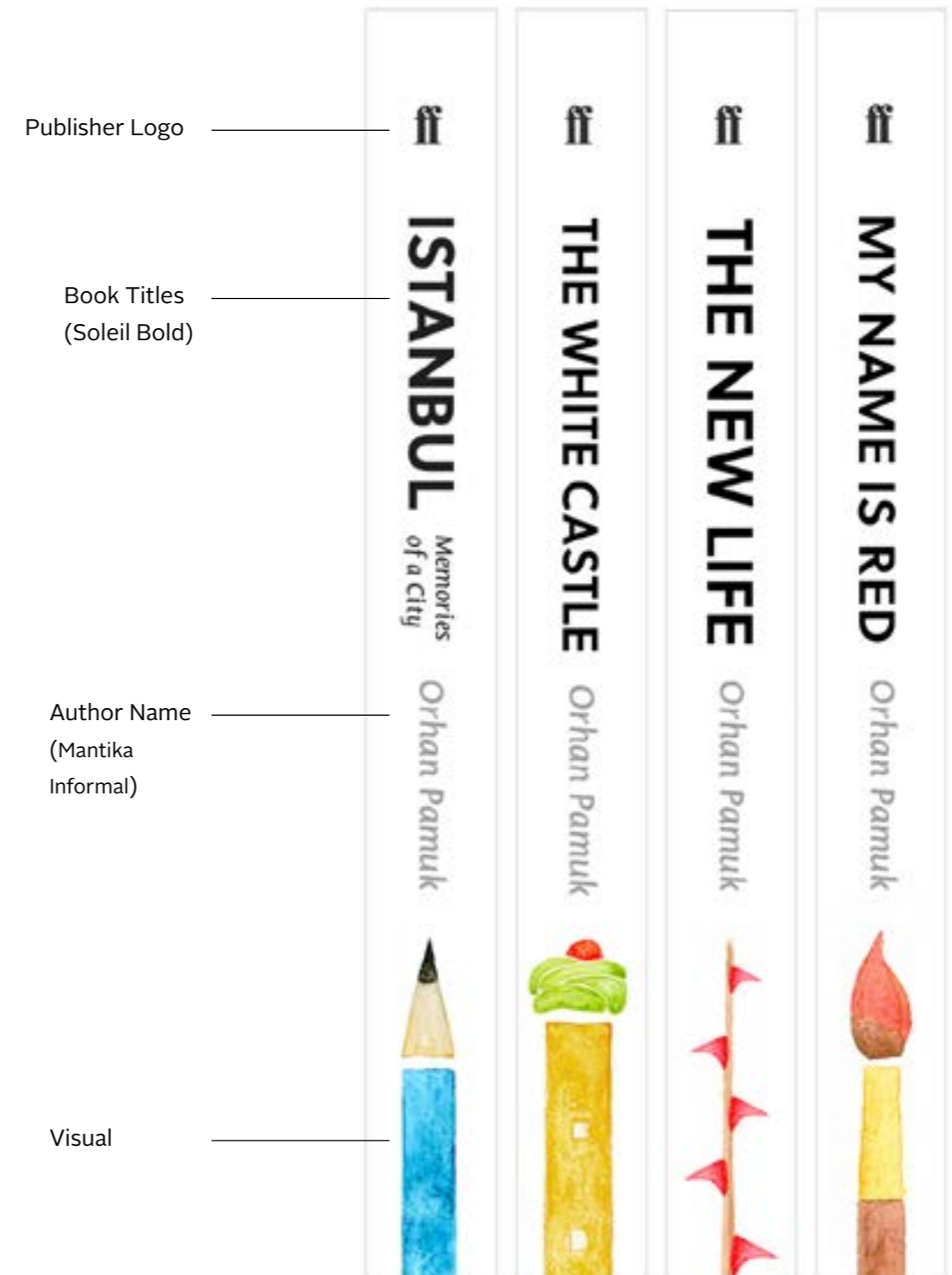
Orhan Pamuk

Mantika Informal 20 pt

Orhan Pamuk

Mantika Informal 20 pt

Typographic Style / Layout



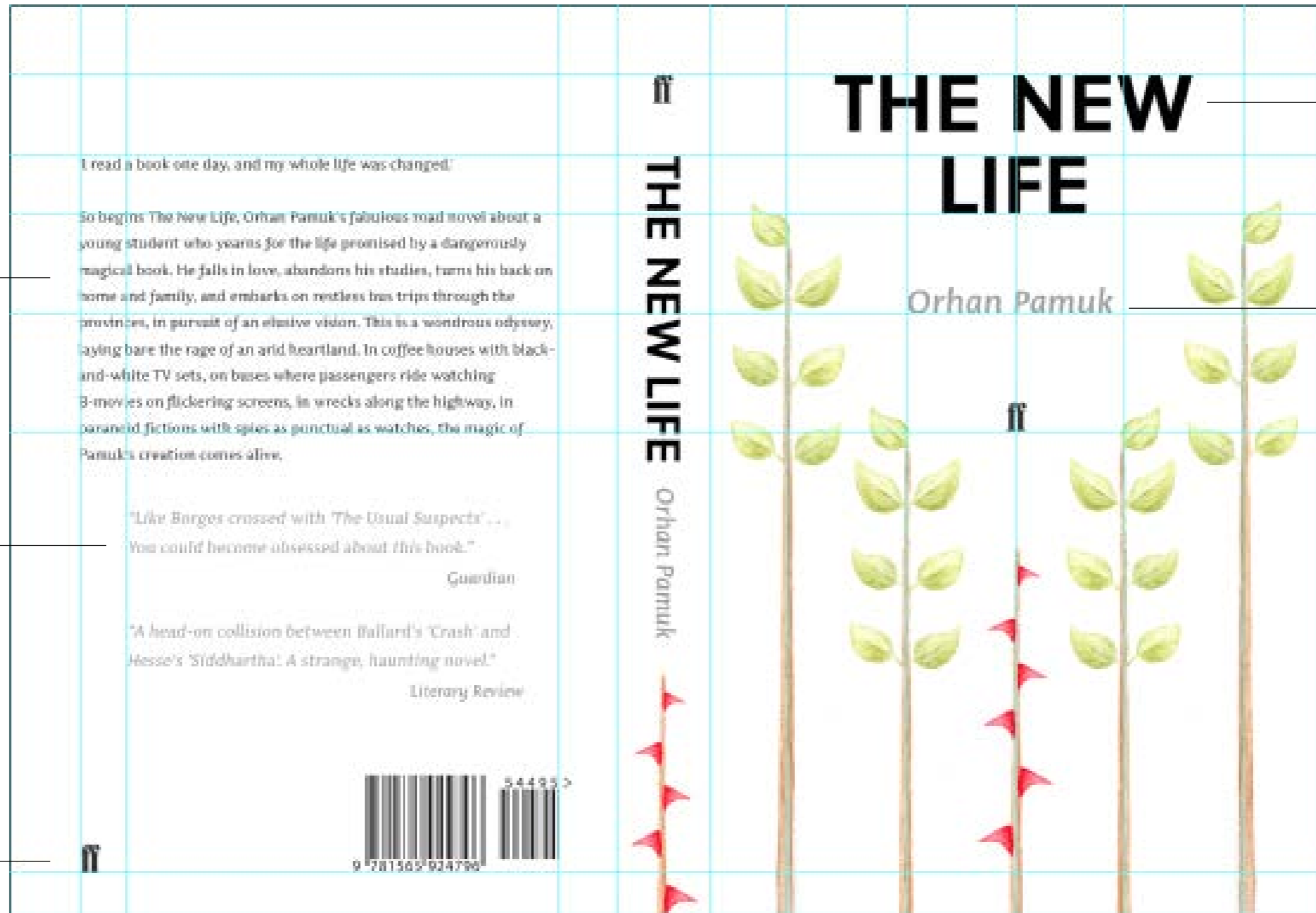
Typographic Style / Layout

135 mm

Book Explanation
(Mantika Informal)

Critics
(Mantika Informal Italic)

Publisher Logo



Book Title

Author Name

200 mm

orhan pamuk

Specifications

Trim size: 135 mm x 200 mm

Illustrations: Dilek Nur Polat

Type Style:

Title: Soleil Bold

Size: 48 pt

Author's name: Mantika

Size: 18 pt

Paper

I used a textured watercolour paper to make people get the same feeling of my watercolour illustrations.